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4008.74
DESIGNS IN OUTLINE

FOR

ART-NEEDLEWORK.

EDITED BY

4008.74
LUCRETIA P. HALE.
a.v.1.2

FIRST SERIES.

		SIZE.
1. DWARF ARCTOTIS	Mantelpiece-Border	9 x 20 inches.
2. WHITE-MOUNTAIN DAFFODIL	Chair-Back	14 x 19 "
3. DAHLIA	Banner-Screen	11 x 15 "
4. CLEMATIS	Chair	14 x 19 "
5. PEACH-BLOSSOM	Tea-Cloth	10 x 14 "
6. CHERRY	Tea-Cosey	9 x 16 "

ACCOMPANIED WITH

INSTRUCTIONS IN DRAWING, TRACING, AND TRANSFERRING
PATTERNS, AND DIRECTIONS FOR STITCH, ETC.

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S. W. TILTON & CO., PUBLISHERS,
BOSTON.

1879.

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TILTON'S

NEEDLEWORK SERIES.

PART I.

ART-NEEDLEWORK FOR DECORATIVE EMBROIDERY. A Guide to Embroidery in Crewels, Silks, Appliqué, &c., with illustrated instructions as to Stitches, including the South Kensington Stitch. Also several designs for Patterns. Edited by LUCRETIA P. HALE. Price 50 cts.

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Sent by mail, to any address, on receipt of price (75 cents).

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Or prick holes with a pin round the outline of the pattern; lay the pattern on the linen, and rub charcoal-powder on it with a lump of cotton-wool. This must only be done to linen, not to silk-sheeting, or any material at all hairy. When you first take off your paper after rubbing with the charcoal, do not be frightened at the dirty appearance, for this can all be cleaned off afterwards, but first mark over the outline with pen and ink, taking care not to touch the other parts of the material with your hand: in other words, do not rest your hand upon the work in the usual way when drawing or writing.

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When you have finished tracing the outline, prepare to free the material from the charcoal thus: beat it from the back, and then flap (on no account rub) it with a clean duster.

To transfer patterns to colored materials is more difficult, because the markings are so apt to rub off. One way is to rub on powdered white chalk, as described with charcoal-powder, through holes, and afterwards paint over the outline with Chinese white.

Or tack a tissue-paper pattern to the cloth, outline with white cotton in long running stitches, and then tear away the tissue-paper. This is a little tedious, but is perhaps, on the whole, the most satisfactory way, as the faint lines left by the Chinese white often make it necessary for the worker to outline quickly first, in either white or any other wool, for fear of the pattern rubbing entirely out.

"Architect's linen," that is, a tracing-linen, is better than tracing-paper in tracing out a pattern from the original. But people who can draw ever so little are strongly advised to draw their own patterns straight off upon the linen. A little courage and self-confidence is so often all that is necessary; and a pattern drawn and designed by the worker is far more interesting, and must necessarily be valued more as a gift, than a copy. A very stiff or mediæval design is not suitable to the inexperienced draughts-woman; but simple patterns can be attempted by very moderate performers. The patterns given here

can be taken as hints, and then enlarged upon and altered to suit the worker's taste.

MATERIALS.

Brown or white coarse but closely woven linen is needed. It was once very difficult to procure, as a peculiar firm make is required: it can now be obtained from most of the large shops abroad; but the soft linens are found with difficulty here.

Ecru, brown, and olive-green serge are suitable for table-cloths, and look best embroidered with a stiff pattern. Yellow flowers, such as the arctotis, look well.

Unbleached sheeting is a coarse material, whose chief advantages are the handsome folds it takes, its soft coloring, and also its cheapness: even a ball-dress of sheeting embroidered with poppies has been pronounced quite beautiful. It is nice for curtains, as it is a very heavy stuff. Its one disadvantage is that it soils rather quickly, owing to its cottony surface. The cotton-flannels have the same advantages and disadvantages.

In choosing your wools, beware of bright and vivid hues, especially of green. Sober tints of olive, sage, and dead-leaf color, blend best together. In fact, all the old-fashioned shades will be found suitable, because their dye is not the pure kind which makes the modern hues so harsh.

Vegetable silk, a kind of linen-thread, is sold in three shades of yellow, the darkest quite brown, or bronze. This is very suitable for outlining any stiff or mediæval pattern upon the silk-sheeting. It is dyed in almost all other colors as well.

Embroidery-silk is suitable for working upon plain or ribbed silk.

No. 3. DAHLIA.

The lower half of banner-screen. Dahlias red; the lines down each petal of a darker shade. Stalks light reddish-purple; leaves green. Butterfly in fine brown silk.

No. 4. CLEMATIS.

Clematis for the centre of *chaise longue*, or small drawing-room chair, or *prie-dieu* chair. The flowers are white, shaded with greenish gray; the tips of the petal in white linen-thread; the leaves in two shades of olive-green, or dark and light gray-green; pale-yellow centre-spots. This pattern is very beautiful on dark-green serge. The pattern is divided into two parts, as there is not room on the sheet for it in height.

No. 5. PEACH-BLOSSOM.

Peach-blossom border for five-o'clock tea-cloth. The centres are deeper pink than the outside of the petal, the stamens yellow; the five narrow leaves round them are pale green; medium green leaves.

If you use this pattern for a chair-back, add a border above and beneath; or else cut a lengthway slit about half an inch deep and one inch from the border, pull out the threads, button-hole the cut to prevent unravelling, and cross three threads of linen back over the preceding three threads.

No. 6. CHERRY.

Tea-cosey. Red cherries and green leaves; g stalks, some with a pink shade. This could be adapted for a chair-back.

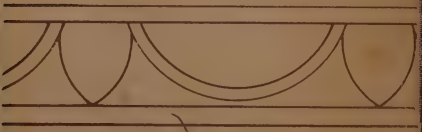
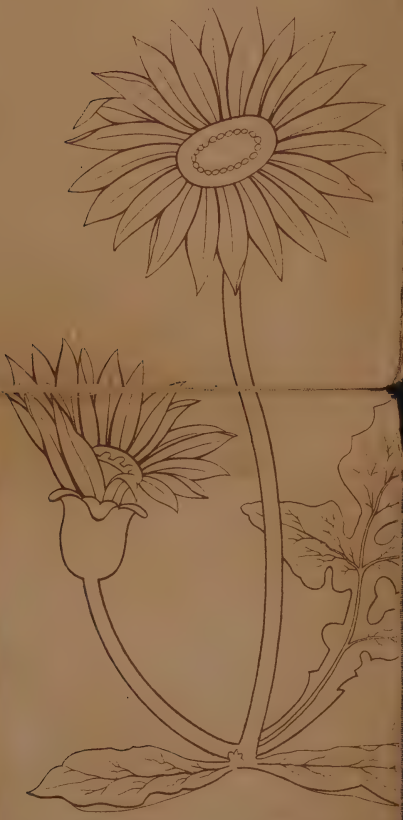
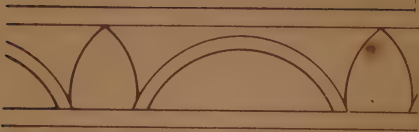


Nº1 DWARF ARCTOIS.

For Art Needlework.

S.W. Tilton & Co. Publishers, Boston.





Design in Out

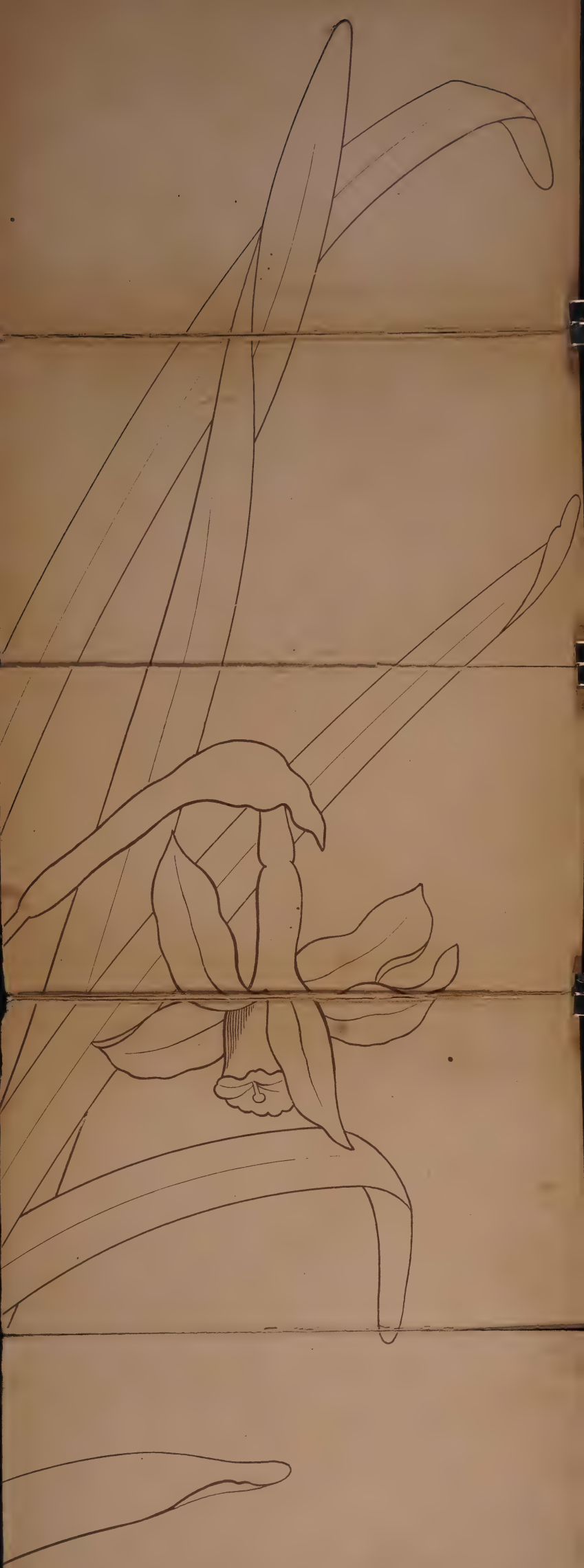


Nº3. DAHLIA,

Banner-Screen.

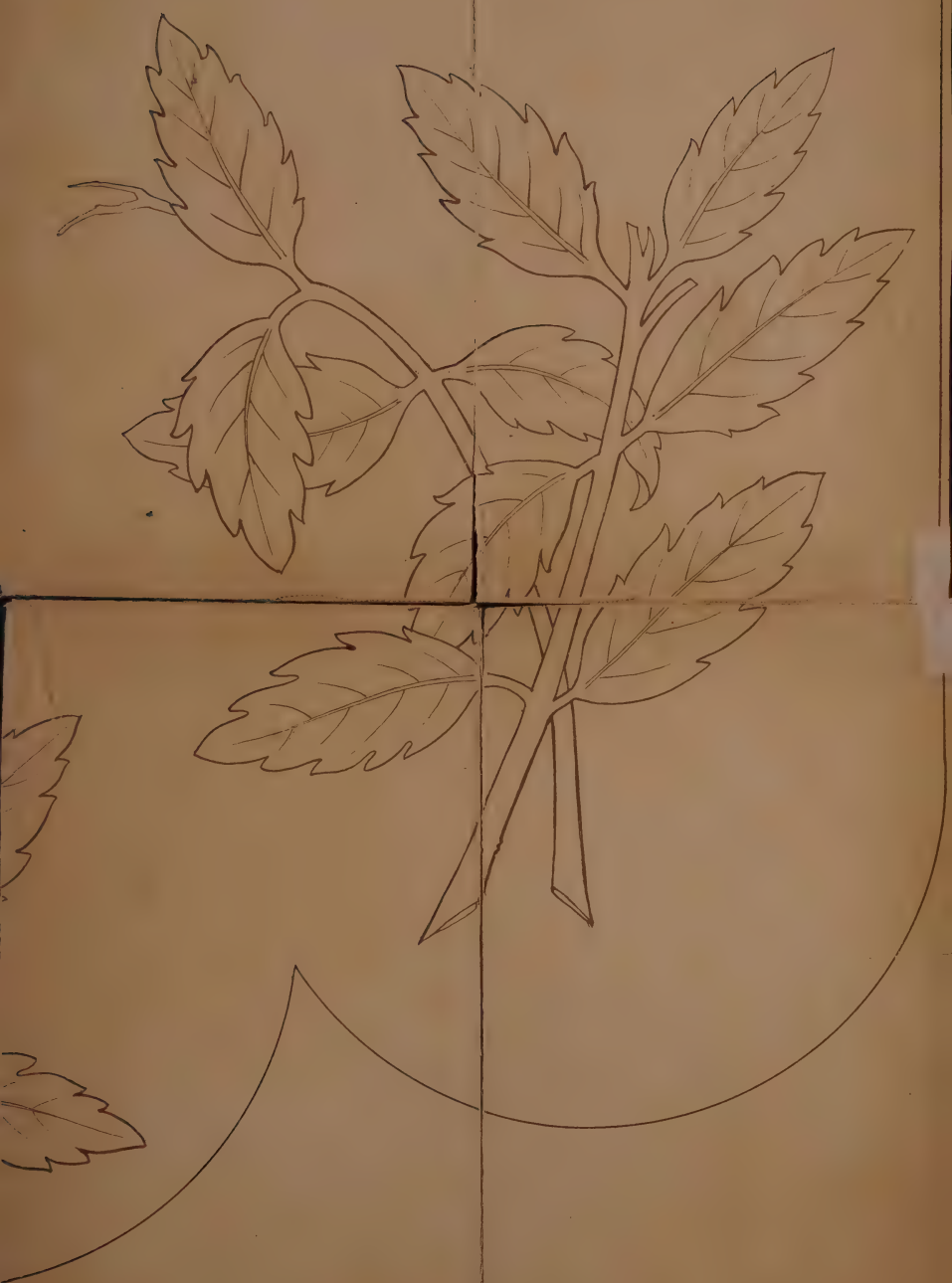
Design in Outline For Art Needlework.

S.W. Tilton & Co. Publishers, Boston.



AIN DAFFODIL.

S.W.Tilton & Co.Publishers,Boston.



er-Screen.

on & Co. Publishers, Boston.



Nº 5. PEACH BLOSSOM.

Five o'clock tea cloth.



Nº6 CHERRIES.
Tea Cosy.

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SECOND SERIES.

		SIZES.
1. BLACK SPOTTED NEMOPHYLLA, . . .	Blotting Book,	8 x 10 inches.
2. CISTUS,	Carriage Blanket,	14 x 18 "
3. CORNFLOWER,	Cushion,	"
4. MORNING GLORY,	Chair Back,	12 x 15 "
5. ROSES, }	Double Design,	8 x 30 "
6. ROSES, }		

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THIRD SERIES.

		SIZE.
1. FLAX	Croquet Dress	14 x 21 inc
2. TOBACCO FLOWER	Smoking Coat	14 x 20
3. MYRTLE AND MAIDENHAIR	Parasol	12 x 15
4. COWSLIP AND PRIMROSE	Table Cloth	13 x 20
5. POMEGRANATE	Border	7 x 21
6. POPPIES AND CORN	Evening Dress	14 x 20

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FOURTH SERIES.

1. HOPS AND OX-EYED DAISIES	Panel	12 x 20 inc
2. CROWN IMPERIAL	Chair Seat	13 x 13
3. VIOLETS	Apron	13 x 20
4. VIOLETS	Pocket and Border	14 x 20
5. CYCLEMEN	Toilet Cover, etc.	6 x 13
6. LILIES	Panel	13 x 20

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Embroidery-silk is suitable for working upon plain or ribbed silk.

Tapestry wool serves to make the work stand out from the cloth, and can be used for the blotting-book cover.

If you find your work drag the serge, tack dimity² at the back: this prevents the serge being drawn up too much.

THE STITCH.

It is worked the opposite way to stitching; that is, you work *up* the cloth instead of *down*. Make a small length-way stitch; draw your needle through the cloth about the centre of the stitch, on the left side of it. At first you will be obliged to turn the work round every time you begin another row; but, as soon as you get into the way of working, this will not be necessary. Or carry back the thread in one stitch to the point from which you started.

Work the leaves the same direction that the fibres take in a natural leaf. The usual plan of such leaves as brambles is to do one side of the leaf darker than the other; vein down the centre with the same, when the leaf is finished.

The centre of flowers you must do in dots by winding the wool once or twice round the needle, and then drawing the wool up, or, leaving a loop, twisting it by inserting the needle through it, and then drawing up.¹

FADED SHADES.

There are certain peculiar shades which it is impossible to buy; among others, the pale pinkish mauve for primrose-stalks.

The proper shades may sometimes be effected thus:

¹ A more detailed description of the stitch, illustrated, can be found in Art-Needlework, Part I., published by S. W. Tilton & Co., Boston, who will send a copy by mail to any address on receipt of price, 50 cents. ² Coarse Flannel.

elect the bright color which nearest approaches the required faded shade; place it between two pieces of glass, and leave it in the sun until it is bleached to the right one.

PRESSING THE WORK.

Pour boiling water into a shallow bowl, and hold the wrong side of the work towards the steam, shifting it about to get every part impregnated. Stretch the work tightly in a wooden frame, and leave it thus for several days.

Or wet the work slightly on the wrong side with water into which a little gall has been put, and then stretch it on a board, with the right side uppermost; or pin it out on the carpeted floor with a clean cloth underneath it.

Or iron the work with a wet cloth between the iron and the wrong side of the work. The first of these plans is the one recommended, unless great care can be used in the ironing.

WASHING.

So much depends upon the washer, that it is hardly safe to say in a general way that crewel-work washes well; but it ought, if good wool, and proper care be used.

Put bran, no soap nor soda, in a basin, with warm water, and leave the work to soak. Press it every now and then; but do not rub it. When clean, hang it out to dry: do not wring the water out, as that would crease the work. Stretch on a frame when nearly dry, or iron it.

Get the thing out of hand quickly: a little ox-gall is sometimes used to prevent the colors from running.

THE DESIGNS.

Each design is given for some especial purpose ; but they can all be used for different ones quite suitably. The mantelpiece-border of arctotis, for instance, makes a handsome chair-back on sheeting, and the peach-blossom tablecloth can be used for dress-trimming.

Any of these patterns could be done merely in outline, in one shade ; or it can be raised in two shades.

No. 1.

Black-spotted nemophila for blotting-book. Blue flowers, the beginning of the petal black ; the stamens are yellow, the anther (or little head) red ; stalks and leaves green. Work in tapestry-wool or crewels : the former makes the flowers raised from the work, as it is about the thickness of single Berlin wool.

No. 2.

Perambulator-cover. Oblong-leaved cistus. This flower is a rose-pink color, with rather dark green leaves, stamens yellow, stalks brownish green, leaves green.

No. 3.

Chair-back. Blue corn-flower. The flower has to be drawn in a conventional manner for the convenience of working. The color of the flower-leaves is too well known to need a description. This is also a good pattern for a perambulator-cover. One of these bunches would answer for a blotting-book.

No. 4.

Cushion of blue morning-glory, or ipomœa. The bells of the flower are very pale yellow, the petals blue, dark-green leaves.

Nos. 5 and 6.

Roses shaded from white, through salmon-pink, to red, five shades ; centres yellow, two shades. A border can be added as with No. 1, if it is desirable to widen the pattern. The top of the roses is only copied once : after the first time you repeat from the third rose.

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DECORATIVE ART BOOKS.

GREEK ORNAMENT, Illustrated with twelve plates printed in the original colors, edited by Wm. R. Ware, Professor of Architecture in the Massachusetts Institute of Technology. \$1.00

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Carriage Blanket.



Nº3. CORN FLOWER.
Cushion

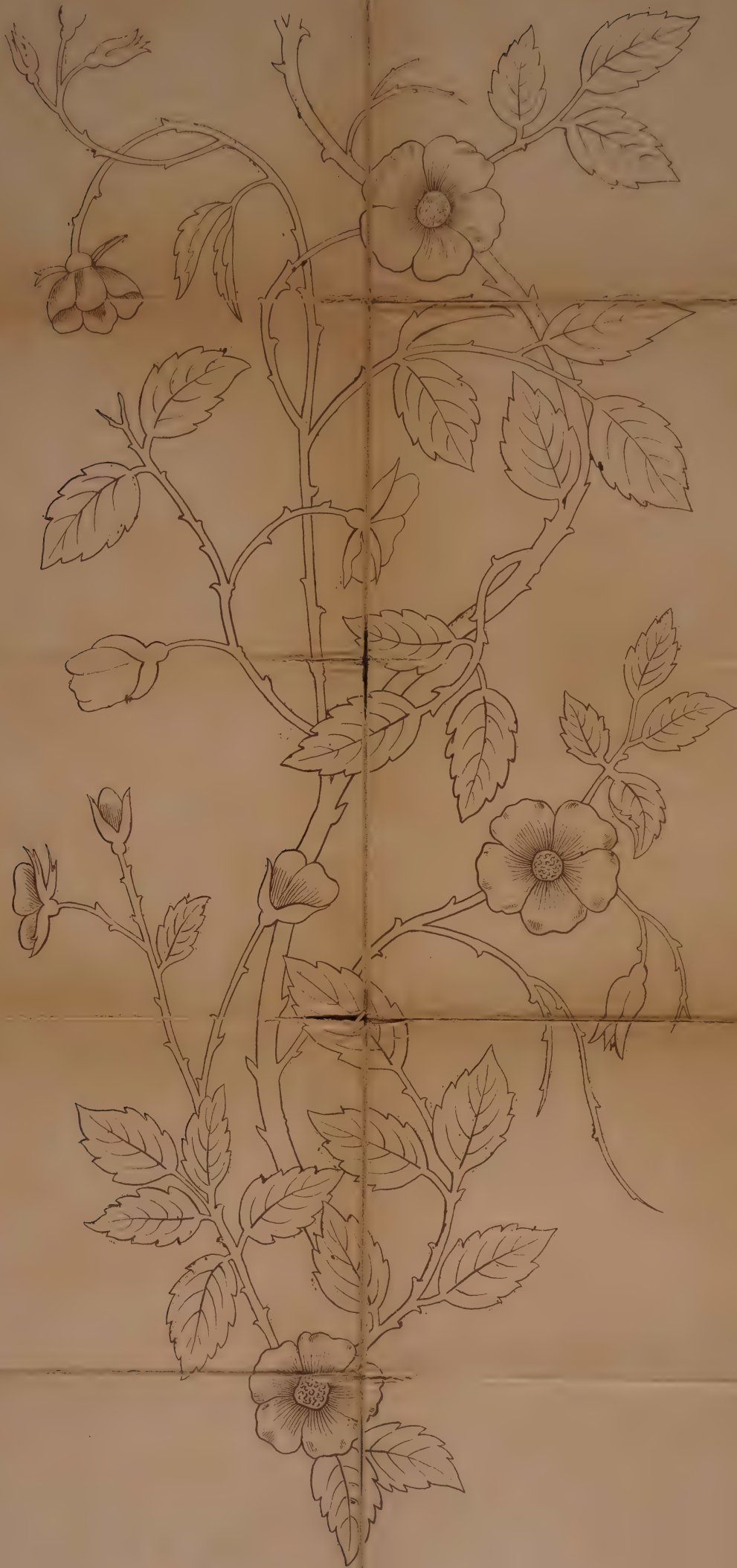
Design in Outline For Art Needlework.

S.W. Tilton & Co. Publishers, Boston.



№ 5, FIRST HALF OF ROSES

Curran



Nº6. SECOND HALF OF ROSES

Curtain



Nº 4. CLEMATIS.
Chap.



